

SHORTER NOTICES

SIR PETER LELY'S COLLECTION: FURTHER NOTES.

By Henry and Margaret Ogden

The edition of the catalogue of the Lely sale of 1682 in the August issue of *THE BURLINGTON MAGAZINE*, together with the annotations, will be welcomed by students of English taste in the seventeenth century.¹ Some further information may not be amiss. In addition to the copy now in the Victoria and Albert Museum, at least two other copies of the English version of the catalogue are known. The first of these, which was called to our attention by Mr. Francis Thompson, the librarian of the Duke of Devonshire, is at Chatsworth. In this copy there are occasional notations of prices made in the margins, perhaps by William Cavendish, third Earl of Devonshire, who was a buyer at the sale, or by his agent. The second copy is in the possession of the Marquis of Ailesbury. It has been reprinted by the Historical Manuscripts Commission.² This copy contains a complete list of the prices written in the margins, with the names of some of the buyers as well.

It is to be hoped that the complete and authoritative list of the prices and buyers (in British Museum Additional MS. 16174) compiled by Lely's executor, the Hon. Roger North, will be edited and published before very long. In the meantime a few prices and buyers of interest listed in the Ailesbury copy may be mentioned here. The first picture listed in the catalogue, *The Blessed Virgin, the Child Jesus, St. Joseph, St. Catherine*, by Paolo Veronese, was bought by the Earl of Peterborough for £200. The four pictures by Bassano were bought as a group by the Earl of Kent for £255.³ *The Sun Setting*, by Claude Lorraine, was bought by a certain "Mr. Austin" for £80. Sir James Oxenden paid £65 for *A Grotto and Hunters*, by Pieter van Laer ("Bambots"). It is noteworthy that the landscapes sold for substantial prices, though less than the "history" paintings by the great masters. The notations in the Ailesbury copy make no mention of the Dutch dealer J. B. Hoys, and name other purchasers for most of the pictures Hoys is said to have bought.⁴ Rubens's *The Last Judgment* was

sold to "Jac. Van Hornbecke" for £101⁵; his *History of Psyche, Mercury carrying her before the Gods*, to Mr. Austin for £41; and *The History of Hero and Leander* to Mr. Creed for £85. Van Dyck's *A Crucifix with Angels* was bought by van Hornbecke for £105. It is of course possible that Hoys acted for these purchasers at the sale.

In addition to the English version of the Lely catalogue, a French version was published. A copy of this is now in the British Museum in one of the scrap-books made by John Bagford to illustrate the history of printing.⁶ The existence of this copy confirms Roger North's statement that he caused lists of the pictures to be sent "into Holland, France, and Italy." There are a number of differences between the French and English versions. In the French the second landscape by Everdingen is omitted. A landscape by Wouwerman is added under the heading *Un Paysage & des Chevaux passants l'eau*. There are only two landscapes listed by Danckerts instead of five in the English version. Four items farther down three consecutive pictures are omitted: *The Blessed Virgin and our Saviour* by Dow, *A Landskip*, by Uylenburgh, and *A Head* by Beyeren. Near the end of the Van Dyck portraits there is an additional entry, *Le Pourtrait d'un Marchand*. The list of pictures ends with a painting by Lely himself, *L'Histoire d'Europe*. This is the only picture by Lely in the French version.⁷ The whole page of paintings by Lely and after Lely is lacking.

Though the Lely sale was not the first public auction of pictures in England, it was by far the most important up to that time. How great a stir the sale made may be inferred from a passage in a letter from Charles Bertie to his niece the Countess of Rutland, written on April 8, 1682, ten days before the sale:

Your Ladyship has here inclosed the severall prices of those peeces you desired to buy at Mr. Lely's, whereby you will see that they will bee sett up att the outcry at a lower rate than they are prais'd at, so that you must appoint someone to bid for you as far as his judgment will justify him in itt. Mr. Clarrett the painter, or Mr. Walton promised to find your Ladyship one to serve you in that commission, but your orders must bee timely therein, for my Lord Leicester and others have an eye upon your peeces.⁸

⁵ This is corroborated by Vertue's excerpts from Richard Graham's notes in British Museum Additional MS. 23085, fol. 33r.

⁶ MS. Harl. 5947, item 119.

⁷ The dimensions of this picture are given as 4 feet by 4 feet 5 inches; these dimensions corroborate the identification of this picture as that now in the collection of the Duke of Devonshire.

⁸ *The Duke of Rutland's MSS.*, Historical MSS. Commission, 12th Report, Part 5 [1889], p. 68.

¹ *THE BURLINGTON MAGAZINE*, No. 485, Vol. lxxxiii [August, 1943], pp. 185-9.

² *The MSS. of the Marquis of Ailesbury*, 15th Report, Part 7 [1898], pp. 179-183.

³ These in all probability later were in Earl Cowper's collection to which the Earl of Kent's purchases passed by inheritance.—Ed.

⁴ See "Sir Peter Lely's Collection," *THE BURLINGTON MAGAZINE*, lxxxiii [August, 1943], 187, note 30, and ff.

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FROM THE COLLECTION OF
SIR PETER LELY

Editorial: SIR PETER LELY'S COLLECTION

IR Peter Lely's collection is certainly no stranger to art literature; but it has been decidedly unfortunate as regards the reprinting of the relative sale catalogue. So far as we are aware, this was first republished in a volume of miscellaneous catalogues and writings on art, prepared for the press by George Vertue and published in 1758 after his death. The transcript in question is, however, both incomplete and astonishingly inaccurate.¹ Nor was even this misleading copy correctly republished, when once again issued some thirty years ago.² Concerning the original sale catalogue, we have known from Mariette all along, that this consisted in "*une seule feuille volante*,"³ and a copy of that very catalogue having recently been acquired by the Victoria and Albert Museum, we are happy to be able to include a reprint of it in the series which was begun in our June number.⁴ By an oversight, no reference to the Lely sale occurs in M. Lugt's *Répertoire des catalogues de ventes* (1938)—an oversight all the more difficult to account for, since the sale, on April 18th, 1682, of the Lely pictures is mentioned by the same scholar in his *Marques de collections* (1921),⁵ in addition to the two sales of drawings and engravings in 1688 and 1694. The circumstances of the picture sale are indeed set out with some fulness in this earlier work of M. Lugt, who also notes that a complete catalogue, by Vertue, of the picture sale exists at the British Museum, Add. MSS. 23081, pp. 74-78, while the names of buyers and the prices realized are entered in "The Executors' Account Book of Sir Peter Lely 1679-91," also in the British Museum, Add. MSS. 16174. Among the Vertue material published by the Walpole Society—notably in the twenty-sixth volume, 1937-1938 (Vertue V)—a certain amount of relevant information may also be found.

It may here be briefly recalled, that on Lely's death in 1680, it was first intended to sell his collections by means of a lottery, thereby raising funds to pay his debts (some £3,000) and legacies (some £5,500). This project had however to be given up; and a sale by auction having been decided upon, Lely's executor, the Hon. Roger North, took action in a manner described by him in his auto-

biography as follows:—

"I made the lists of the pictures with the authors' names, and dimensions. I caused them to be sent into Holland, France, and Italy, and at Easter opened the sale, and all along made this declaration, that nothing was exposed but what Sir P. Lely left without alteration, and nothing subtracted, but the whole laid before them, and without any false bidding. We had parted out a place for quality, the rest of the ordinance was a table and forms. The managers were Sonnius,⁶ Lankrink⁷, Walton⁸ and Thompson, the crier, and in four days we finished our work, and sold for above £6,000, which was a success to our content."⁹

The original Lely sale catalogue consists of a folded sheet of three closely printed pages, measuring about 10 $\frac{7}{8}$ by 7 $\frac{3}{8}$ in. One somewhat exceptional feature is, that the sizes of the pictures are given in a large number of cases (in fact, for practically all the items, except the pictures and crayons by or after Lely), identification of surviving examples thus being immensely facilitated.

It is characteristic of the sales of artists' collections, adding greatly to their interest, that they contain numerous examples of the work of the owners themselves and their contemporaries. Sir Peter Lely's sale catalogue is no exception to this rule; but it comprises also a singularly imposing series of works assigned to artists who already then must have ranked as Old Masters. True, when Lely has been credited with possessing several Van Eycks it must be stated at the outset, that this is entirely due to the fanciful arbitrariness of Vertue's transcript: for the two flowerpieces given to Van Eyck in that transcript are in the original entered under the much less venerable and startling name of Van Aelst; while the Van Eycks which occur later on in the transcript are so labelled completely without justification, since they are quite plainly and unmistakably entered under the heading of "Sir Anthony Moor." Of the works given to great Italian masters, we can probably identify with certainty one of the eight attributed Veroneses which open the sale; the one Paris Bordone—a genuine one—is definitely identifiable [PLATE A] and so is one of the four reputed Giorgiones [PLATE B], while one of the Tintoretto's may correspond to a surviving picture by another master. These and other, definite and possible, identifications will be more fully dealt with in the footnotes to the catalogue: it is obviously impossible, in a first publication, to solve all the problems suggested by this catalogue, and the primary aim of this article is to make the all-important, authentic text of the Lely catalogue at last easily accessible to students.—For valuable help on various points, the present article is greatly indebted to Dr. Otto Kurz.

⁷ P. H. Lankrink (1628-92), the artist and collector.

⁸ Parry Walton, the artist.

⁹ See the chapter entitled "The Affairs of Sir Peter Lely" in the autobiography of the Hon. Roger North, published in the third volume of *The Lives of the Norths*, edited by Dr. Augustus Jessopp (London, 1890), p. 193.

¹ It occupies pp. 40-52 in the volume, well-known to students, which opens with the catalogue of the collection of George Villiers, Duke of Buckingham (London, W. Bathoe, 1758).

² C. H. COLLINS BAKER: *Lely and the Stuart Portrait Painters*. (London 1912), Vol. ii, pp. 144-149. "Paul Bird" for Paul Bril, "Laireffe" for Lairese, "Van Dieft" for Van Diest are indications of the standard of accuracy of this reprint. Moreover, several pages (from p. 49-52) are not reprinted at all.

³ P. J. MARIETTE: *Abecedario*, vol. iii (Paris, 1854-56), p. 129.

⁴ Our best thanks are due to Mr. Carl Winter for bringing the Victoria and Albert Museum copy to our notice.

⁵ FRITS LUGT: *Les Marques de collections* (Amsterdam, 1921), p. 387.

⁶ This was a close friend of Lely's.

Editorial: Sir Peter Lely's Collection

A LIST of Sir PETER LELY'S Great Collection of Pictures, and other Rarities, as Statues, Bronzes, etc. The Pictures being all of the most Eminent Italian, and other Masters, in good Condition, and well Preserved, with Gilt Frames, to be Sold by way of Outcry, upon the Eighteenth day of April 1682. *Old Sale.*

The Sale to continue until the whole Collection be sold off.

Wherein 'tis assured that no Picture shall be Exposed which was not of Sir PETER LELY'S own Collecting; and that no Person shall be Employed to Bid which is not a Real Buyer, but the same shall be Managed with all possible Fairness.

The Whole may be seen by any Persons that have a mind to Buy, a Fortnight before the Sale, in the late Dwelling-House of Sir PETER LELY in Covent-Garden, where the Lists will be delivered to any that desire them.

Note, That immediately upon the Sale of each Picture, etc., the Buyer is to Seal a Contract for Payment, according to the Custom in Great Sales.

The Pictures, with the Measures of each, and the Names of the several Authors.

	Measures.					Measures.			
	length		breadth			[length		breadth	
	Foot.	Inch.	Foot.	Inch.		Foot.	Inch.	Foot.	Inch.]
Of Paul Veronese.									
The Blessed Virgin, the Child Jesus, St. Joseph, St. Catherine, as big as the Life ¹⁰	03	08	05	04	Of Carlo Venetiano, The Blessed Virgin and the Twelve Apostles in a Church. ¹⁷	01	06	00	11
The Judgment of Salomon upon the Child ¹¹	03	05	05	01	... A Youth taking a Thorn from his Foot, done after the Antique.	05	05	03	06
The Assumption of the Blessed Virgin, with the Twelve Apostles in an Oval	02	09	01	9½	Of Pordenon, A Picture after the Life with two hands.	02	08	03	00
The Death of our Saviour, with Angels and other Figures	02	07	02	00	Of Carotselli, ¹⁸ A Head in an Oval.	02	01	01	9½
St. Jerome, a whole Figure with a Landskip	03	06	02	09	Of Guido Reni, A Head of St. Peter	02	6½	01	10
The Blessed Virgin, our Saviour, St. Joseph, etc.	01	07	01	00	Of Guerchin del Cento, ¹⁹ The Picture of Paul Brill.	01	11	01	7½
A Picture after the Life, with both Hands	05	00	03	7½	Of Ribera Spagnolet, A Prometheus big as the Life. ²⁰	06	10	05	6½
The Four Evangelists, and a Duke of Venice	00	10	00	06	A Head of a Philosopher.	01	08	02	2½
Of Titian, Venus and Adonis as big as the Life in manner of a Schiezzel ¹²	05	6½	07	04	Of Drost, ²¹ A Head with one Hand.	02	07	02	01
Tantalus, a Whole Figure ^{12a}	05	2½	03	08	Of Louis Penthiel, ²² A Head.	02	02	01	10
Of Paris Bourdon, A Venus and Cupid ¹³ whole Figures in a Landskip	02	09	04	7½	Of Moran, ²³ The Resurrection, etc.	06	00	04	08
Of P. Cortone, A St. Stephen	01	6½	00	11½	Of Fetti, The History of Tobit.	02	03	02	9½
Of J. Bassane, The Building of Noah's Ark					Of Mich. del Campidoglio, A Picture with Grapes ²⁴	02	09	02	0
The Entry into it.					Of an Italian, The Triumphal Arch of Constantine.	02	07	03	02
The Deluge.					Of Hans Beauclar, ²⁵ All sorts of Fruits and Herbs, with many Figures.	04	11	07	01
The Going out of it.	04	05	06	00	(page 2)				
Of Giorgione del Castel Franco, A Fortune-teller, and other Figures	03	00	03	06	Of Clode Lorraine, A Morning Piece with Figures, etc.	03	02	04	00
A Head of a Piper. ¹⁴	01	08	01	04	A Mid-day with Figures, etc. ²⁶	03	00	04	3½
Venus and Adonis with many Figures at a distance ¹⁵	02	08	04	4½	The Sun-Setting, a Temple, Sheapherd and Sheep	03	3½	04	03
Another Head.	01	05	01	2½	Of Bamboots, A Landskip with the History of Erno and Ermine.	02	7½	03	2½
Of Andr. Schiavone, Our Saviour before Pilate, big as the Life, and other Figures	03	10	06	05	A Grotte with Figures playing a la Mora. ²⁷	01	1½	01	10
Of Palma Vecchio, St. Jerome.	01	11	02	08	A Grotte, and Hunters	02	00	02	06
Of Jacomo Palma, A Satyr, with a Naked Nymph big as the Life.	05	08	03	10	An Oval with Women, etc. ²⁸	01	01	01	05
Of Tintoret, Venus, Vulcan and Cupid on a Bed ¹⁶ , big as the Life.	04	5½	06	07					
A Picture after the Life with both Hands	02	10	02	06					
Another Picture after the Life, with a Book.	03	08	02	10					

¹⁰ This is probably the picture, measuring 40½ by 60½ in. which was lent by Mr. Norman Clark Neill to the Winter Exhibition of the Burlington Fine Arts Club in 1925-26.

¹¹ Bought by M. Fromanteau, a French dealer, for £160. DALLAWAY in WALPOLE: *Anecdotes*, ed. R. N. WORNUM [1888] ii. 99, n. 1 (our authority for prices in subsequent notes together with the somewhat confused passage in VERTUE V, p. 56).—The Veronese picture of this subject at Bridgewater House is of much larger size.

¹² 1758 reprint: "seluzze." Only the most egregious of the inaccuracies in this reprint are here noticed.

^{12a} This picture is doubtless connected with the painting of the same subject by Titian which we know from G. Sanuto's engraving (H. TIETZE: *Tizian* [Vienna, 1936], plate XXIIa).

¹³ This picture was some years ago in the possession of Mr. A. H. Buttery and is here reproduced from a photograph made at the time [PLATE A]. Size 37 by 56 in. Bought at the Lely sale for £105 by Anthony Gray, 10th Earl of Kent (a great buyer at the sale).—A photograph of a room in Göring's art-laden house, recently published in the press, suggests that this robustious nude now forms part of that ill-gotten assemblage.

¹⁴ 1758 reprint: "A Head of a Pope." Compare Mr. Paris's and Sir J. Jekyll's Sale, 1730, 3rd day, lot 5 "The Piper's Head after Giorgione"; Lord Pomfret's Sale, 1754, 1st day, lot 32 "A Piper. Giorgione."

¹⁵ This is the picture (No. 1123) acquired for the National Gallery at the Hamilton Palace Sale in 1882 (lot 383) under the name of Giorgione and now ascribed to the Venetian School XV-XVI century [PLATE B]. Panel, 30½ by 52 in.

¹⁶ Bought for £67 by the Duke of Devonshire. BAKER (*op cit.* p. 145, n. 1) connects this item with the picture, now ascribed to Palma Giovane, in the National Gallery (No. 1866) presented, as

by Tintoretto, by the Duke of Northumberland in 1838. Canvas, 51½ by 65½ in.

¹⁷ This may be a version, of smaller size, of the famous *Death of the Virgin* by Carlo Saraceni, still in S. Maria della Scala, Rome, while another version from the Orleans collection, passed into the gallery at Castle Howard, being eventually given to a church in this country. Two entries in English 18th century sale catalogues possibly refer to the ex-Lely picture: Batt, 1756, 1st day, lot 2 "The Death of the Virgin. Car. Saracenus"; Dr. Bragge, 1756, 2nd day, lot 64 "Death bed of the Virgin. Carolus Saracenus."

¹⁸ 1758 reprint: "Garofalo." Angelo Caroselli (1585-1652) occurs occasionally in early English picture collections; there was a picture of *The Virgin Mary, our Lord and two angels* by "Corrosellis" in the Duke of Buckingham's collection, *op. cit.* p. 12. The picture in the Lely sale is possibly the very one by "Carecelly" which Lely, on May 18, 1660, mentions in a return of pictures and statues then in his possession (BAKER, *op. cit.*, i. 143 sq.). Other artists noted in the same return are "Tirburgh," "Fetti" (see below) and "Bredinburgh" (Breemborch).

¹⁹ 1758 reprint: "Berretini da Cortona."

²⁰ Bought by the Earl of Kent for £100.

²¹ 1758 reprint: "Dosso."

²² 1758 reprint: "Luca Penni." A painter Louis Penthiel is otherwise unrecorded.

²³ Surprisingly enough, this must be one of the little-known Spanish 17th century painters, father and son, of the name of Moran.

²⁴ 1758 reprint: Michael Angelo Caravaggio. A Picture."

²⁵ 1758 reprint: "Hans Bevelaer." A painter Jean Beaucler is recorded in Paris in 1655, though no works by him are known.

²⁶ Bought by Mr. Soames for £47.

²⁷ 1758 reprint: "à la mode."

²⁸ 1758 reprint: omitted.

	Measures.			
	[length]		breadth	
	Foot.	Inch.	Foot.	Inch.
An Oval, a Man on Horseback.	01	01	10	05
<i>Of Old Vroom</i> , a Landskip. ²⁹	02	07	03	05
<i>Of Bott</i> , The Sun Setting.	02	7½	03	08
<i>Of Paul Reubens</i> , A Landskip. ³⁰	01	07	02	8½
The Last Judgment. ³¹	04	08	03	02
The History of Hero and Leander. ³²	03	02	04	2½
The History of Psyche, Mercury carrying her before the Gods. ³³	04	07	06	09
The Picture of Reubens Wife. ³⁴	03	08	02	07
<i>Of Everding</i> , Rocks, and a Cascade.	03	06	04	7½
<i>Of the same</i> , another Landskip.	01	09	02	06
<i>Of Savery</i> , A Landskip ^{35a} , the Temptation of St. Anthony.	01	7½	03	01
<i>Of Wouters</i> , A Landskip with Figures.	02	04	03	10½
<i>Of the same</i> , A Landskip.	01	11	02	05
<i>Of Lankering</i> , ³⁵ A Landskip with Rocks.	03	6½	04	½
<i>Of Laberador</i> , A Piece of Fruit.	01	5½	02	00
<i>Of Flechier</i> , ³⁶ A Piece of Fruit.	04	02	03	2½
<i>Of Polenburg</i> , A Landskip with Figures.	01	08	02	5½
<i>Of de Heem</i> , A Piece of Fruit.	03	06	02	9½
<i>Of Lucas Lucasse</i> , ³⁷ A Piece of Fruit.	02	01	09	11
<i>Of Rostraten</i> , A Vanity. ³⁸	03	08	02	11
<i>Of Saght Leijen</i> , Several Peasants.	02	1½	02	9½
<i>Of Steenwick</i> , A Prison with Figures.	03	08	04	06
<i>Of Elshaimer</i> , A Curious small Piece, being the History of Philemon and Baucis. ³⁹	00	6½	00	8½
<i>Of Sotte Clef</i> , A Bacchanal.	02	1½	03	04
<i>Of the same</i> , The Marriage of Cana.	02	6½	00	09
<i>Of Swanevelt</i> , A Landskip. ^{39a}	01	6½	01	3½
<i>Of Wouwerman</i> , A Stable with Horses, etc.	01	05	01	11½
<i>Of the same</i> , A Landskip and Horses.	01	2½	01	5½
<i>Of Old Brugel</i> , Four Landscips in a Roundhall	00	5½	00	5½
<i>Of Thomas Wike</i> , Small Figures, etc.	01	00	01	3½
<i>Of Brower</i> , A Man singing.	00	10	01	01
<i>Of Van Aelst</i> , ⁴⁰ A Piece of Flowers.	02	2½	01	9½
<i>Of the same</i> , Another Piece of Flowers.	02	2½	01	9½
<i>Of De Luste</i> , A Piece of Flowers. ⁴¹	02	00	01	10
<i>Of Willeboorst</i> , ⁴² The Blessed Virgin, the Child Jesus, and St. Joseph.	04	00	03	01
<i>Of Hanneman</i> , A Lutanist.	02	10	02	3½
<i>Of La Ris</i> , ⁴³ The Golden Age, many Figures	01	10	02	3½
<i>Of Francis Hals</i> , A Youths Head.	01	4½	01	1½

	Measures			
	[length]		breadth	
	Foot.	Inch.	Foot.	Inch.
<i>Of Lasilliere</i> , ⁴⁴ Dead Fowl.	03	05	04	2½
<i>Of Scorel</i> , or <i>Aert Van Leyden</i> , The Judgment of Salomon.	02	11	02	00
<i>Of Van Goor</i> , A Landskip. ⁴⁵	03	6½	02	11
<i>Of Dankers</i> , ⁴⁶ A Landskip.	03	07	04	05
Another Landskip.	03	02	04	05
Another Landskip.	03	02	04	05
Another Landskip.	03	02	04	04
Another Landskip.	03	02	04	04
Two other Landscips.	02	4½	03	03
<i>Of Poribus</i> , ⁴⁷ An Emblematique Piece	02	6½	03	09
<i>Of Martin de Vos</i> , A Satyr and Nymphs.	02	10	03	04
<i>Of Verschuer</i> , Dido and Aeneas.	04	06	07	00
<i>Of Mabeuse</i> , Hercules and Deianira.	04	01	03	04
<i>Of Dow</i> , The Blessed Virgin and our Saviour.	00	09	00	07
<i>Of Ulenburg</i> , ⁴⁸ A Landskip.	05	08	04	03
<i>Of Beyeren</i> , ⁴⁹ A Head.	02	02	01	10
<i>Of Sir Anthony Moor</i> , His Own Picture. ⁵⁰	03	08	02	09
The Picture of his Wife.	03	08	02	09
The Picture of a Duke of Holstein.	03	08	02	09
The Picture of a Man with his Dog. ⁵¹	03	05	02	9½
The Picture of a Jeweller.	03	08	02	09
A Man with a Gold Chain and a Dog.	03	05	02	09
The Picture of a Woman.	03	05	02	09
<i>Of Sir Anthony Vandyke</i> , being his best Pieces. His Own Picture in an Oval. ⁵²	01	10	01	06
A Crucifix with Angels. ⁵³	04	07	03	00
The Family of <i>Endymion Porter</i> , many Figures. ⁵⁴	03	07	05	03
Another Family of seven Figures. ⁵⁵	03	07	05	03
The Earl of <i>Strafford</i> and his two Sisters. ⁵⁶	06	01	05	03
My Lady <i>Thimbleby</i> and her Sister with a <i>Cupid</i> . ⁵⁷	04	04	04	11
<i>Madam Kirk</i> , a whole Length. ⁵⁸	07	00	04	03
The Dutchess of <i>Richmond</i> , a whole Length.	07	03	04	04
The Countess of <i>Middlesex</i> , a whole Length.	07	02	04	04
The Countess of <i>Carlisle</i> , and a Child. ⁵⁹	04	04	03	05
The Countess of <i>Sunderland</i> . ⁶⁰	04	03	03	08
<i>Mr. Tho. Killigrew</i> , with a Mastiff. ⁶¹	03	05	02	09
<i>Mr. Mallory</i> . ⁶²	03	05	02	09
<i>Sir Walter Pye</i>	03	05	02	09
The Lady <i>Pye</i>	03	05	02	09
<i>Mr. Taverner</i>	03	05	02	09
The Countess of <i>Carnarvan</i>	04	05	03	08
The Countess of <i>Newport</i>	02	06	02	0½
<i>Sir Arthur Hopkins</i> in an Oval.	01	10	01	06
The Lady <i>Hopton</i>	02	04	01	11
The Lady <i>Tufton</i>	02	04	01	11
The Countess of <i>Newport</i>	02	5½	02	01
<i>King Charles the First</i>	01	08	01	07

²⁹ "Old Vroom" in English 17th century parlance usually stands for Hendrik Vroom (c. 1566-1640), the painter of seascapes, not for the talented landscape painter, Cornelis Vroom (c. 1600-1661).

³⁰ Bought by J. B. Hoys, a Dutch dealer, for £27.

³¹ Bought by J. B. Hoys for £101.

³² Bought by J. B. Hoys, for £85. The composition exists in a picture of larger size (128 by 217 cm.) in the Dresden Gallery (No. 1002) which was in Dresden by 1659. Compare ROOSES: *L'oeuvre de Rubens*, iii. 107 sq. No. 629.

³³ Of this composition, there exists a sketch in oils by Rubens in the Liechtenstein collection in Vienna. Compare ROOSES, *op. cit.* iii. 155sq., Nos. 673, 674, who suggests that the picture in the Lely collection was at Sans Souci, Potsdam, in 1771, No. 34.

³⁴ This picture is not definitely identifiable.

³⁵ 1758 reprint: "Lanfranc."

³⁶ 1758 reprint: "Flescher." This is the painter Balthazar Flessiers or Flessier, who, in 1587, was member of the Painters' Guild at The Hague and who is there recorded in 1619. Charles I owned a *Still Life* by him.

³⁷ The painter otherwise unrecorded.

³⁸ 1758 reprint: Subject left blank. BAKER, *op. cit.* ii. 147, n. 1, states "Vertue notes: 'In possn. of Mr. Hay a fine picture by Roestraten, said to be painted for P. Lely.'"

³⁹ A work obviously of the same type as Elsheimer's picture of this subject at Dresden (No. 1977) though the latter (16.5 by 27.5 cm.) is larger than the picture in the Lely collection, bought by Mr. Thompson for £75.

^{39a} ? The Claude Lorrain in the Earl of Pembroke's collection (Exhibition 17th century Art, Burlington House, 1938, No. 316).

⁴⁰ 1758 reprint: "Van Eyck."

⁴¹ A. de Lust, Dutch flower-painter of the 17th century, works by whom may be found at Brunswick and in or near Dessau.

⁴² 1758 reprint: "Baur Will."

⁴³ 1758 reprint: "Lairesse"—for once a clarification of the original text.

⁴⁴ 1758 reprint: "Largilliere." Largilliere was Lely's assistant in his youth.

⁴⁵ Steven Jansz van Goor (c. 1608-1657/63), an excellent Dutch landscape painter of whose scarce works the Lille Museum possesses one.

⁴⁶ 1758 reprint: "Van Diest."

⁴⁷ 1758 reprint: "Pourbus," which is, of course, "the usual spelling."

⁴⁸ 1758 reprint: "Vleynourg." The painter mentioned is doubtless Gerrit Uylenburgh (born c. 1628 Amsterdam, died c. 1690 England).

⁴⁹ 1758 reprint: "Beyzen."

⁵⁰ 1758 reprint: This and the next four items given to "Van Eyck."

⁵¹ Bought by Mr. Betterton for £22.

⁵² Bought by the Earl of Newport for £34.

⁵³ Bought by J. B. Hoys for £105.

⁵⁴ Bought by the Earl of Mulgrave for £155. For the history of the picture, now missing, see VERTUE, *V. passim*; CUST, *Van Dyck* [1900], p. 281.

⁵⁵ This is perhaps the portrait group *The Bolingbroke Family* in the Baron Louis Rothschild collection, Vienna.

⁵⁶ 1758 reprint: "Strafford" omitted.

⁵⁷ Now in the collection of Earl Spencer, Althorp.

⁵⁸ Now in the collection of Lady Lucas.

⁵⁹ Now in the collection of the Duke of Devonshire.

⁶⁰ Now in the collection of the Duke of Devonshire.

⁶¹ Bought by the Earl of Newport for £83. Now in the collection of the Duke of Devonshire.

⁶² Bought by the painter Alexander Browne. Now in a private collection in Oslo. Compare A. C. BANG in THE BURLINGTON MAGAZINE, vol. li (September 1927), pp. 114-120.

Editorial: Sir Peter Lely's Collection

	Measures.			
	[length		breadth	
	Foot.	Inch.	Foot.	Inch.
The Marquis of Huntley.	02	5½	01	11½
The Blessed Virgin and our Saviour.	02	1½	01	07
A Sciezze of the Procession of the Knights of the Garter. ⁶³	01	11½	04	04

Item, Thirty Seven Pictures in Grisaille done by *Vandike* after the Life, of the most eminent Men in his time, from which the Plates were Graven.⁶⁴

Statues of Marble.

An *Apollo*, an Entire Figure Antique.
Three Heads Antique.

⁶³ Now in the collection of the Duke of Rutland.

⁶⁴ These were bought by Ralph Montagu for £125; it is the series in the collection of the Duke of Buccleuch.

A *Cupid* big as the Life, of *Francisco Famingo*, White Marble.⁶⁵
The Head and Busto of Mr. *Baker*, in White Marble, by *Cavalier Bernini*.⁶⁶ With several others.
Several Bronzes, being small Figures: Several Intaglio's Antient and Modern.

There is also to be sold a great Number of Drawings of *Raphael*, *d'Urbino*, *Jule Romain*, *Polydor*, *Michael Angelo de Bonarrotti*, etc. all of their own Hand, and their best Pieces, in good condition, and well preserved, being chosen out of several Collections of the most Curious of their time.

As also a great Quantity of Prints of *Mark Anthony*, and others the most Curious.⁶⁷

⁶⁵ Bought by J. E. Hoys for £145.

⁶⁶ This is the bust now in the Victoria and Albert Museum (A63-1921).

⁶⁷ The 1758 reprint omits the rest of the catalogue.

L O N D O N :

Printed in the Year MDCLXXXII.

(page 3)

A List of Original Drawings and Pictures of Sir Peter Lely's own Hand. To be Sold with the forementioned Collection.

Half Lengths of Women.

The Queen.
The Dutchess of York.
The Dutchess of Monmouth.
The Dutchess of Richmond.
The Dutchess of Cleveland.
The Dutchess of Portsmouth.
The Countess of Northumberland.
The Countess of Middlesex.
The Countess of Lindsey.
The Countess of Sussex.
The Countess of Oxford.
The Lady Grey.
The Lady Portland.
The Lady Essex Griffin a Child.
The Lady Isabella Carnarvan.
The Lady Anne Cooke.
The Lady Southaske.
The Lady Parson.
The Lady Hambleton.
The Lady Scroope.
Mrs. Hewet.
Mrs. Wharton.
Mrs. Wells.
Mrs. Farmer.
Mrs. Catharine Bridges.
Mrs. Gerard.
The Lady Morland.
Mrs. Jepson.
Mrs. Brooke.
The Lady Paget.
Mrs. Hatt. Murray.
Mrs. Cornwallis.
The Lady Pawlet.
Mrs. Wray.
Mrs. Baggot.

Mrs. Chester.
Mrs. Bagnal.
Mrs. Tyrrel.

A Woman and a Child, and thirteen others unknown.

Heads of Women.

The Lady Arundel, and nine several others unknown.

Half Lengths of Men.

The Lady Southaske Son.
The Prince of Auronches.
Admiral Trump.
The Duke of Southampton.
The Earl of Northumberland.
Richard Cromwel.
The Earl of Dorset.
The Duke of Buckingham.
The Bishop of Lincoln, Fuller.
The Lord Townsend.
The King.
Prince Rupert.
The King.
Prince Rupert.
The Lord Clenricaut.
The Lord Berkeley.
Sir Lionel Talmath.
Sir Henry Capel.
The Bishop of London, Hinchman.
Sir Charles Berkeley.
With others not known.

Heads of Men.

The Lord Lumley.
The Lord Newport.
Mr. Symonds.
With others unknown.

Copies after Sir Peter Lely, left in his House at his decease, to be Sold with the rest.

Half Lengths of Men.

Nine of the King.
Six of the Duke of York.
Three of Prince Rupert.
Two of the Duke of Monmouth.
Two of the Duke of Ormond.
The Duke of Somerset.
The Duke of Southampton.
The Duke of Grafton.
Three of the Duke of Lautherdale.
Three of the Earl of Sandwich.
Three of the Earl of Ossory.
The Earl of Anglesey.
Three of the Earl of Danby.
The Earl of Bedford.
The Earl of Exeter.
The Earl of Manchester.
The Earl of Northumberland.
The Lord Berkeley.
Two of Archbishop Laud.
Two of Archbishop Sheldon.
One of Bishop Morley.
One of Lord Bishop Henchman.
Vice-Admiral Trump.

Vice-Admiral Sprag.
Mr. Killigrew.
Sir Thomas Middleton.
Two of Richard Cromwel.
Mr. Harvey.
Sir Jeffrey Palmer.
Colonel Strangwaies.
Mr. Verney.

Heads of Men.

Three of the King.
Four of the Duke of York.
Two of the Duke of Monmouth.
The Duke of Ormond.
The Duke of Lautherdale.
The Lord Chancellor Hyde.
The Lord Newport.
Richard Cromwel.
Geoffrey Chaucer.
Dr. Harvey.
With several others.

Half Lengths of Women.

Twelve of the Dutchess of Cleveland.
Ten of the late Dutchess of York.

Whole Lengths.

The Dutchess of Richmond.
The Dutchess of Portsmouth.
Mr. Symonds.

With several other Pictures not mentioned, because expected to be called for.
Craions of Sir Peter Lely in Ebony Frames.

Several Heads of the Lady Carnarvan.
One of the Lord Askot.
One of the late Lady Chesterfield.
The Countess of Southaske.
The Lady Diana Thynne.
The Lady Isabella Thynne.
Several of Mrs. Franklyn.
Mrs. Gratiana.
Sir Philip Parker.
Mr. Tho. Killigrew.
Mr. Gibson.
A Graion Head of an Italian.

History Painting of Sir Peter Lely.

The History of Europa.⁶⁸

A Lucrece.

Hero and Leander, Unfinished.

The History of Chimon, Naked Figures.⁶⁹

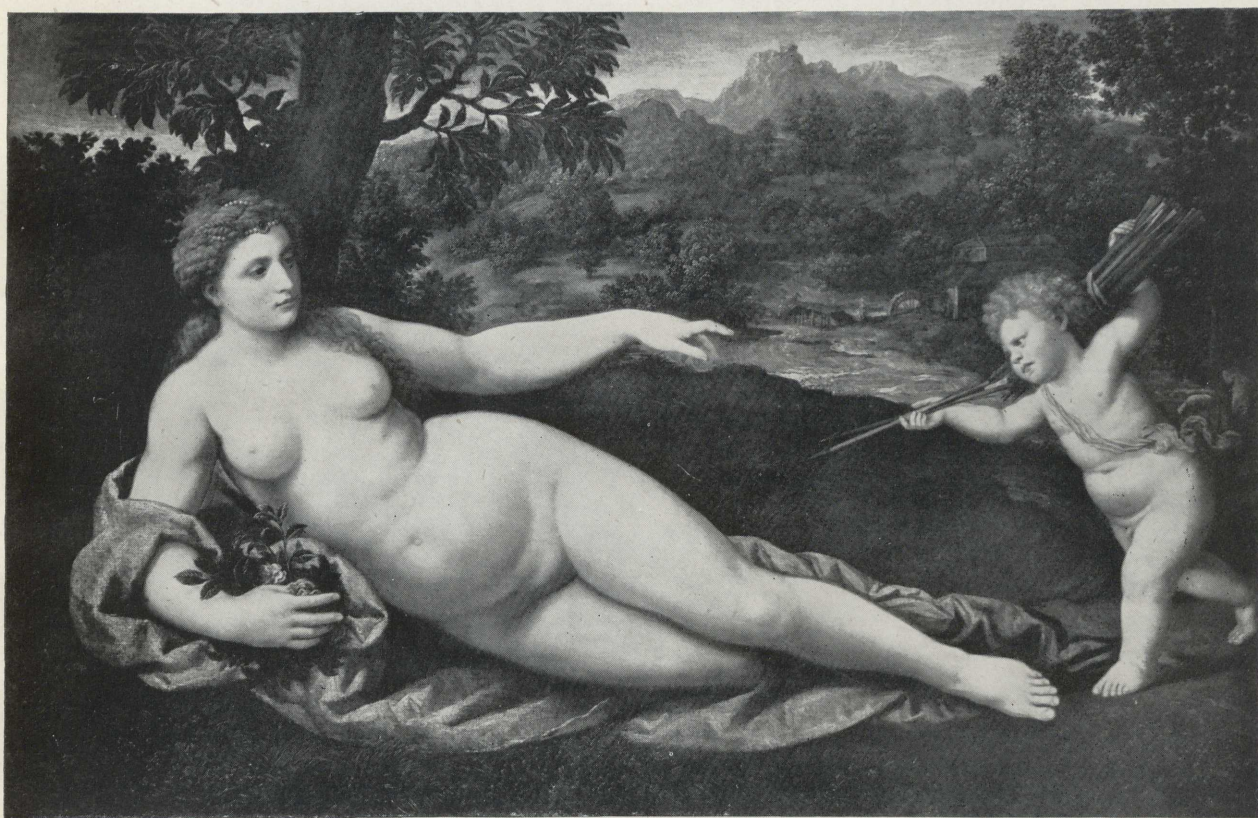
A little Landskip with Figures.

⁶⁸ "The Duke of Devonshire has . . . the story of Jupiter and Europa" (WALPOLE, *op. cit.*, ii. 96). Lent by the Duke of Devonshire to the 17th century Exhibition, Burlington House, 1938, No. 43.
⁶⁹ "The Duke of Pomfret had that of Cimon and Iphigenia" (WALPOLE, *op. cit.*, ii. 96 sq.).

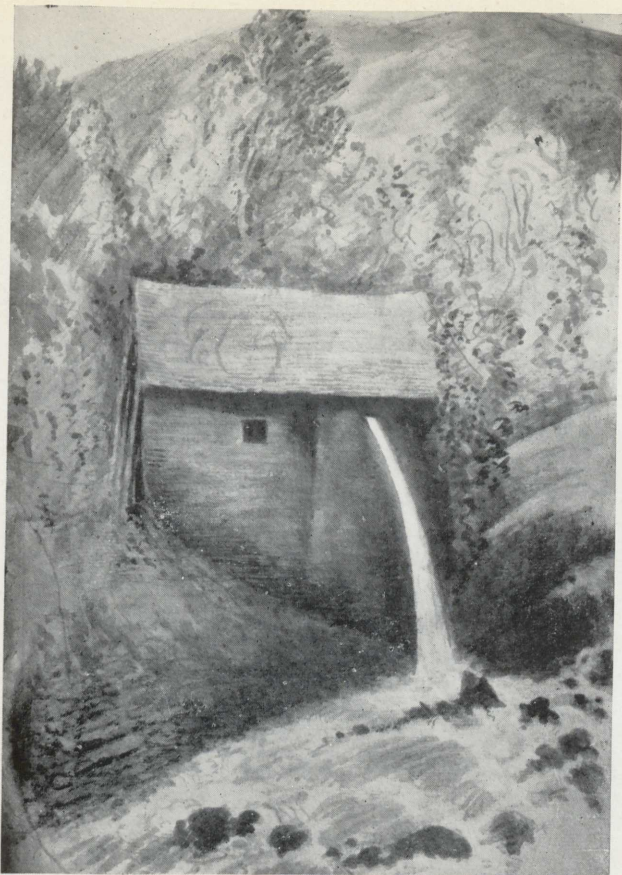
The present Dutchess of York.
Two of the Dutchess of Portsmouth.
The Dutchess of Orleans.
Four of the Prince of Auronches.
Two of the Duke of Lautherdale.
The Dutchess Mazarine.
Three of the Countess of Northumberland.
The Lady Sunderland.
The Countess of Suffolk.
The Countess of Arlington.
The Countess of Litchfield.
The Lady Betty Percy.
The Countess of Carnarvan.
The Lady Brudenel.
The Lady Essex Finch.
The Lady Anne Montague.
The Lady Mary St. John.
The Lady Goodrick.
Two of the Lady Doryl.
Mrs. Greyham.
Mrs. Shirley.
The Lady Colen.
Two of the Lady Grammont.
The Lord Bedfords Daughter.



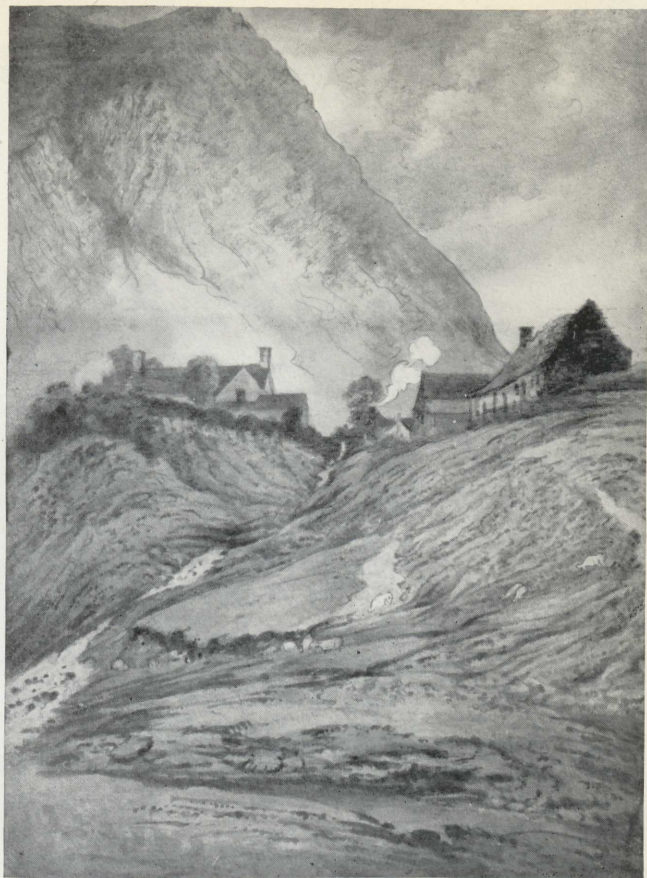
A—*VENUS AND ADONIS; AND THE STORY OF MYRRHA*. VENETIAN SCHOOL. ABOUT 1520. PANEL, 56 BY 132 CM. (NATIONAL GALLERY). HERE IDENTIFIED AS FORMERLY IN SIR PETER LELY'S COLLECTION.



B—*VENUS AND CUPID*. BY PARIS BORDONE. CANVAS, 94 BY 142 CM. (THE LATE MR. A. H. BUTTERY.) HERE IDENTIFIED WITH A PICTURE FORMERLY IN SIR PETER LELY'S COLLECTION.



A—NEAR DINAS MAWDDWT. JULY 28, 1795. PENCIL AND GREY WASH, 43.5 BY 29.5 CM. (MR. IOLO A. WILLIAMS)



B—DINAS MAWDDWT. JULY 30TH, 1795. PENCIL AND GREY WASH, 55.5 BY 40.6 CM. (MR. L. G. DUKE)



C—OXFORD IN FLOOD TIME, FROM SHOTOVER HILL. JANUARY 10TH, 1791. WATERCOLOUR OVER PENCIL, 19.6 BY 31.7 CM. (ASHMOLEAN MUSEUM, OXFORD)

The Lady Morland.
The Lady Elizabeth Jones.
Mrs. Roberts.
Mrs. Warcup.
The Lady Denham.
Mrs. Bovey.
Mrs. Cheek.
Mrs. Kirke.
Five of Mrs. Middleton.
The first Lady Norfolk.

Heads of Women.
The first Lady Norfolk.
The Dutchess of York.
The Princess of Orange.
The Dutchess of Southampton.
The Dutchess of Monmouth.
The Countess of Suffolk.
The Lady Parsons.

Double half Lengths.
Duke and late Dutchess of York.

Whole Lengths.
Five of the King.
Two of the Queen.
Six of the Duke of York.
Duke of Monmouth.
Duke of Richmond.
Duke of Grafton.
Dutchess of Cleveland.
Dutchess of Mazarine.
The Lady Biron.

JOHN BAPTIST MALCHAIR OF OXFORD BY PAUL OPPE

JOHN BAPTIST MALCHAIR,¹ the drawing-master and violinist of Oxford, had all but disappeared from the story of British painting when a chance mention in the published extracts from Farington's Diary² brought him into notice and elicited a reference to a book by an obscure drawing-master who praised him and claimed to be following his methods. Thanks to a solitary entry in a Royal Academy catalogue he had obtained bare inclusion in the index of exhibitors, and this, together with the dates on some few etchings by, or after, him provided scanty prefaces to single drawings in the catalogues of the British, and Victoria and Albert, Museums, but he was not mentioned in any history of art nor in any biographic dictionary. Music being better documented than painting in this country, there was a good account of him in a book on music in Oxford.³ This was based on a manuscript in the Bodleian Library which William Crotch, an accomplished artist as well as a well-known musician, compiled from Malchair's airs and freely interspersed at different times, between the bars or in the margin, with biographical notes as they occurred to him.⁴ Thanks to this manuscript, and a local obituary notice, supplemented by the entries in the Farington Diary, a few contemporary references, and Malchair's own copious inscriptions on his drawings, we have a fuller picture of him than of many of his more distinguished contemporaries. A modest and unpretentious enough figure in his lifetime, he had considerable importance through his influence on his pupils and some of his work which has recently come to light is certainly remarkable.

Malchair—fancifully called *il Colonnese* by his pupil

¹ The spelling "Melchair" found in the R.A. catalogue 1773 and, with "Melchor," in Farington's Diary, is a mere blunder. "Malchair" is consistently given on the etchings by, and after, himself, on prints and designs by Lord Aylesford and Skippe, throughout Crotch's notes and drawings, and apparently, in the musical records. As Dr. Borenus has pointed out to me from an obituary note in *The Times* of June 12th 1943, the name is still current in the Low Countries.

² J. GREIG: *The Farington Diary*, vol. I [1922] pp. 100, 289-90 and n. Mr. Owen Morshead has most kindly completed the latter entry and supplied the contexts to both. For later references to Malchair see my article on Lord Aylesford in the *Print Collectors' Quarterly* XI, 3, October 1924, p. 263; C. F. BELL in the *Reports . . . Ashmolean Museum*, 1925 and 1928, GROVES' *Dictionary of Musicians*, 3rd ed. [1927], Thieme-Becker 19 and *Cat. Watercolours*, V. & A. Museum [1927].

³ JOHN H. MEE: *The Oldest Music Room in Europe*, [1911], pp. 78-85 with full references to contemporary newspapers, etc.

⁴ *MS. Mus. d. 32*. I am much indebted to the Librarian and Staff of the Bodleian Library for facilities for consulting this MS and, in particular, to Mr. Henry Minn for biographical and topographical details and references.

Lord Aylesford, then Lord Guernsey, on two title pages for collections of his drawings—was born at Cologne in 1731 in "the next house to Rubens" and was a chorister in the cathedral.⁵ His father was a watchmaker, "a tradesman" as Crotch adds, "that at that time in Germany had to make all the parts of the watch." It may therefore be inferred that the decoration of watch cases and clock faces gave him an opportunity for indulging his passion for drawing landscape which, as he told Farington, he had always possessed, but had never exercised from nature until he drew a view at Nancy not long before he came to England. This was about 1754. He seems to have been attracted to this country by the good humour of the English "centinels" who when stationed in Cologne after the battle of Dettingen (1743) shook hands with him and allowed him to ride on the guns, conduct which may well have contrasted with the more severely professional attitude of his own countrymen. In London he first "taught music on cheap terms to mechanics" and "got into little Concerts at public houses, etc." and before he could speak English⁶ a Frenchman employed at a ladies' school secured him a post there as drawing master. Later a Captain in the army—by name, as Crotch thought, Bonfield—who had known his father in Cologne introduced him to Sir William Hamilton and, at Lewes where he was teaching music to the officers of Bonfield's regiment, he met Robert Price of Foxley, the father of the "great" Uvedale Price and himself a skilled musician and artist. Through Price, Malchair visited Hereford,⁷ and settled for a time at Bristol of which he made sketches in 1758 and 1759. A note in his handwriting once attached to a drawing by Worlidge tells of its giver "Mr. Hagley, my Taylour at Bristol in the

⁵ The Parish Register of St. Michael's, as Mr. Minn has kindly ascertained, says that he was 81 years of age when he died on December 12, 1812, and the *Oxford Journal* of December 19th, that he was in his 82nd year. Both Crotch, who was very vague and incorrect about dates even regarding events in his own lifetime, and Farington who saw the drawing of Nancy and understood that Malchair was 30 years old when he made it in 1751—3 would make Malchair older, as, indeed, purblind and solitary, he may easily have appeared. But the man who methodically noted date and hour on his sketches may well have kept a record of his age and birthday. The detail about the "Rubens' house" is given by W. Delamotte in a note on a drawing by Malchair in his possession now in the collection of Mr. L. G. Duke.

⁶ He never came to master English spelling. Some of his quaint Teutonisms are preserved in the quotations from his inscriptions in the text. Others are: "Tuched" and "Tutched," "Fier," "Freyer," "Miend," "Gottic," "Walck," etc. Crotch seems to have acquired something of this failing.

⁷ Sketches at the Ashmolean show him at Foxley, Price's residence, in Jan. 1759, and at Ledbury in Sept. 1760, the year of John Skippe's matriculation at Merton. He was again at Foxley in 1784.

John Baptist Malchair of Oxford

year 1757, who was reputed the Natural son of a man of Fammily and Fortune and was much respected; his liberality was notorious and much blamed in that Marcantile Place. He took Drawings of Artists by way of payments for Suits of Close; he also loved and Patronised Music."

Towards the end of 1759 after playing at the Three Choirs Festival where he made several subsequent appearances and secured for himself a permanent memorial in a tune played daily on the bells of Gloucester Cathedral, Malchair became a candidate for the leadership of the band at the Music Room in Oxford. Crotch says that he secured the appointment against a more personable⁸ and distinguished rival, Peter Hollandael, because one of the Stewards of the Room, Shute Barrington of Christ Church, afterwards Bishop of Durham, persuaded the electors that he would be more useful to them than a solo player. A more cogent reason for Barrington's support may have been that his sister was the wife of Robert Price. Next year (1760) Malchair married, at St. George's, Hanover Square, a Miss Jenner who is said to have been of Oxford. She died in 1773.⁹ In 1763, when the craze for etchings first arose among fashionable amateurs he published a set of twelve small plates, mainly views around Oxford. One of Nuneham brings him into touch with the leading figure in this movement. Ten years later, in 1773, "a landscape, by Mr. Melchair of Oxford" among the honorary exhibits (No. 344) at the R.A. indicates his only publicly exhibited work, but in 1767 and 1768 views by him of Oxford had been used for the headpieces of the Oxford Almanack¹⁰ and in 1771 and 1772 he produced, apparently with Lord Guernsey, some further etchings of a larger size than those of 1763. In 1782 another old pupil of note, John Skippe, dedicated to him one of his chiaroscuro prints. He continued to lead the band until 1792, when, as though to warn us from forming too idyllic a picture of Oxford in his day as a centre of the arts, his fine old Cremona violin was broken by an orange thrown during a tumult of young men in the Music Room. Crotch adds that the violin was mended, but Malchair "never lead" again.

At about this date, and more probably in connection with this retirement than, as Farington says, with the publication of a print from one of his drawings, a subscription was set on foot and resulted in the provision of an annuity for him of £150 per annum or more. Farington, an old hand at such collections, was evidently much impressed by the largeness of the sum when he heard of it in 1795 at a dinner with Sir George Beaumont at the house of Oldfield Bowles, both old pupils, and certainly it testifies both to the width of Malchair's circle and to the esteem in which he was held.

In 1797 when Crotch first came to know Malchair intimately, his eyesight had so far failed that he could not even read his own large musical notation, and accordingly he made it his practice to spend an hour

daily in Crotch's room with a music book for him to play from or copy, or a new tune on his violin for Crotch to write down. In the next year 1798 young William Delamotte came from London to take over his practice as drawing master. Later,¹¹ when he no longer ventured out of doors after falling over a wheelbarrow in Trinity Court, Crotch visited him every Sunday, but he was so contented in walking about his solitary room a fixed number of times, in repeating poetry and playing national airs from memory that the call of a friend was actually discomposing. None the less he seems to have welcomed a visit in 1800 from Farington, who was detained at Oxford by an internal attack on his way to Wales and was less contented with his own society. He died on Dec. 12th, 1812 completely blind and was buried in St. Michael's Church a stone's throw from his lodging in No. 12 Broad Street, opposite Balliol. He left behind him the memory of a pious and blameless life largely employed in charity, and was honoured not only by the aristocratic pupils who supported him in his old age and by Crotch, an enthusiastic admirer both of his music and his drawings, but also and, perhaps more significant, as "Artist, Companion and Friend" by his colleagues and successors, Delamotte, James Roberts and Joseph Skelton.

The bulk of Malchair's drawings is now in the Ashmolean Museum¹², obtained in 1925 and 1928 from two local collections and deriving largely if not wholly from the vast accumulations of Dr. Wellesley of New Inn Hall. Between 400 and 500 in number, their interest is largely local and if they stood alone they would scarcely call for more than the antiquarian notice which they have received. Yet even in these drawings it would be a mistake to consider that Malchair's purpose was topographical in any true sense of the word. Oxford, where he lived and drew and taught for forty years, was in his opinion "the most beautiful city in respect of buildings in Europe" and its colleges and spires inevitably enter into his drawings; but, as a rule, they are not seen from a comprehensive viewpoint or with the detail that a topographer would choose, but from between trees or from an odd angle as elements in the picture. More often he sketches some picturesque corner without architectural pretension or extrinsic interest, a shed or a hovel, the "Cockpitt in

¹¹ A drawing at the Ashmolean is inscribed "Mr. Malchair's last effort 1799." It is also in some ways one of his most effective. Crotch dates in December of the same year the last tune that he wrote for him.

¹² I am much indebted to Dr. K. T. Parker for the loan of his MS. catalogue, and for giving me special facilities for refreshing my memory of the collection. Full study has not been possible at the moment. Of the two portions of the collection, that obtained in 1928 from Rev. B. W. Bradford of Broughton Rectory, Banbury (Sotheby's Oct. 22, 1928, Lot 133) can be identified with certainty, and two volumes from the Black Hall Sale in 1925 with more than probability, as Lots 1622 and 1624 in the sale of Dr. Wellesley's Library and Lot 742 of his drawings. The remaining drawings from Black Hall may have composed Lots 2235 (drawings) and 3324 (Library) in the Wellesley sales. The total numbers roughly correspond but Dr. Wellesley also possessed nine volumes of sketches and in a lecture to the Oxford Architectural Society in 1862 he referred to several drawings which are not in the Ashmolean. (Proceedings of the Oxford Arch. and Hist. Society, N.S. i, 148. I am indebted to Mr. Minn for the reference.) He also spoke of collections belonging to Mr. Skelton and Lord Barrington. There are some other drawings by Malchair at the Ashmolean and Bodleian which I have not seen; but I understand that Dr. Mee, *op. cit.* p. 83 n.2, was mistaken in saying that Mr. P. Manning (who subsequently bequeathed his topographical collection to the Bodleian) possessed a number of drawings by Malchair.

⁸ "Poor Malchair though a fine figure was ugly." A supposed self-portrait, a chalk drawing at the Ashmolean, scarcely bears out this indictment, and it is not clear that the description has any foundation.

⁹ MEE: *op. cit.* p. 82. Not 1763 as in my article *P.C.Q. l.c.* p. 264

¹⁰ JOSEPH SKELTON: *Oxonia Antiqua Restaurata*, [1823], plates 67 and 68. The print of 1768 alone bears Malchair's name. See also C. F. BELL: *Art Journal*, [1904], p. 243. The Almanacs of 1872, 1873 and 1874 are from drawings by, or prints after, Malchair.